CONCORDIA UNIVERSITY
Department of Cinema and Photography

SUGGESTED COURSES IN FILM STUDIES FOR 1986-1987

In addition to Film Studies courses familiar to students because they are offered every year or have just been offered last year, the following new, special or periodic courses are suggested for Cinema students looking for Film Studies electives. All are worth three credits. For scheduling information consult the registration course schedule. Written permission is available from any full-time Film Studies faculty.

SUMMER 1986

FILM STUDIES G498/1. HOLLYWOOD CINEMA SINCE 1960. (Evening lecture course, mid-May to end June.) Mario Falsetto, Instructor. An examination of currents in the American cinema since 1950. The course will study films and filmmakers within a cultural, social, political, and aesthetic context. Emphasizing feature-length fiction, the course will examine to some extent, the changing economic structures of the Hollywood studio system, as well as audience impact of the popular film. Course topics will range from generic to auteur studies. Occasionally films made outside the studio system will be examined. Special Topic for Summer 1986: "Hollywood in the 1970's: The Movie Brats." Prerequisite: second year standing.

FALL 1986

FILM STUDIES C313/2. FILM COMEDY. (Afternoon lecture). D. Thorrion, Instructor. An introduction to film comedy in the silent and sound eras. The visual and verbal sources of comedy are analysed through the study of films ranging from Mack Sennett's and Buster Keaton's to Woody Allen's and Jacques Tati's. Weekly screenings. Prerequisite: Second year standing.

FILM STUDIES A398/2. TOPICS IN NATIONAL CINEMAS: BRAZIL, CUBA AND INDIA. Jacqueline Levitin, Instructor. (Evening lecture course). An in-depth study of three Third World cinema industries. A representative selection of films from Brazil, Cuba and India, including both mainstream and marginal films, are studied in relation to national culture and individual aesthetic aspirations. The political and social context, including national film policies, are explored for each country. Prerequisite: Second year standing.

FILM STUDIES A498/2. FILM ACTING. (Evening lecture course.) Carole Zucker, Instructor. A course on the aesthetics, history, and theory of film acting and performance. Among the issues studied are: the creation of star personnas; casting against type; the influence of the script in the performance; the use of improvisation; stylization and exaggeration; the gesture system in silent film acting; and ensemble acting. Actors such as Brando, Dean, Dietrich, and Bogart are discussed, as are directors noted for their work with actors such as Karan, Bresson, Rivette, Scorsese. Individual scenes from films are analysed closely. Prerequisite: Second year standing.

FILM STUDIES C424/2 SEMINAR IN FILM NARRATIVE. (Afternoon). Instructor to be announced. This course deals with a broad spectrum of theoretical approaches to narrative. Among the subjects covered are: classical narrative, archetype, genre, morphological analysis, character theory, point-of-view, Russian formalism, structuralism and post-structuralism, theories of authorship, feminist/psychoanalysis theory and viewer-response criticism. The readings include work by Aristotle, Chatman, Genette, Todorov, Barthes, Propp, Heath, Frye, Metz, and Mulvey. Films are screened each week in class and discussed in relation to a specific theory. The assignments consist of an in-class oral presentation and an essay written outside of class. Prerequisite: Written permission of the department.

FILM STUDIES C418/2. SEMINAR IN ENGLISH CANADIAN FILM. (Evening). Thomas Waugh, Instructor. Topics will be chosen according to the instructor's areas of expertise and in consultation with registered students. The selection will attempt to represent a variety of methods (genre, auteur, thematic, historical, regional, etc.) and historical periods. Possible topics include:

1. "Hosers": the Canadian hero as coward/loser/bully/clown.
2. Film adaptation of Canadian women writers: Margaret Atwood, Margaret Laurence, Margaret Gibson, Alice Munro.
3. Anglo-Quebec Cinema under the Parti quebecois: from hegemony to minority.
4. (The Women's) Studio D of the National Film Board.
5. Images of Homosexuality in Canadian Cinema.
6. The Films of one filmmaker, perhaps Jack Chambers, or Robin Spry.
7. The Image of World War I in Canadian Cinema.

Prerequisite: FMST C314 or COMS C316 plus written permission. See instructor if you have other qualifications.

SPRING 1897.

FILM STUDIES C328/4. LE CINEMA DOCUMENTAIRE DEPUIS 1926. Denyse Therrien, Instructor. (Afternoon lecture). The programme's basic documentary course is periodically given in French in order to focus on the rich tradition of direct cinema in that language from both France and Quebec. Filmmakers such as the ethnographer Jean Rouch and the cine-historian Marcel Ophuls from France, and Gilles Groulx, Arthur Lamothe, and Sophie Bissonnette from Quebec, will be highlighted, as well as their contemporaries in the U.S., English Canada and Europe. All work may be submitted in English. Prerequisite: Second year standing.

FMST C416/4. SEMINAR IN PROBLEMS IN FILM HISTORY I: SEMINAR IN WOMEN AND FILM. (Evening) Jacqueline Levitin, Instructor. An advanced course in the study of films made by women, and the portrayal of woman in films. Selected topics will be considered within the context of film history and contemporary feminist theory. Students are expected to conduct independent research and share their findings with the class.

FMST D498/4. VIDEO ART. (Afternoon lecture course). Bruce Ferguson, Instructor. A survey of video art as it has evolved since the sixties. The perspective is historical and cross-

cultural, with a special emphasis on recent Canadian currents in relation to cultural environments. The critical, theoretical and political contexts of video are kept in view as they have evolved alongside the medium, and its interface with popular video culture is analysed. Prerequisite: Second year standing.

FILM STUDIES C416/4. 'LA THEORIE FRANCAISE DEPUIS BAZIN.' (Afternoon seminar). Claude Chabot, Instructor. This French-language seminar will present a survey of recent French film theory, including such currents as structuralism, semiotics, Marxism, and psychoanalysis. Emphasis will be placed on such film theorists as Metz, Mitry, Barthes and the "Cahieristes", while influential figures in other disciplines such as Levi-Strauss, Lacan, and Kristeva will also be represented. Relevant screenings will occur on a regular basis. All course work may be submitted in English. Prerequisite: Written permission.

INDEPENDENT STUDIES

FMST C428 and C429, Independent Studies, are intended for students of high academic standing who have research projects which cannot be completed within existing Film Studies courses. An Independent Studies course is normally done with a member of the Film Studies full-time faculty who agrees to supervise the work.

If you wish to propose a project for an Independent Studies course, you must meet with the instructor you want to work under and present a well-developed written proposal on the form available in VA-259. The proposal should be well thought out in advance. The form must be in the hands of the instructor by March 14th.

ADDITIONAL COURSES TO BE OFFERED IN 1986-1987

Introduction to Film Studies, History of Film, Film Aesthetics, Montage Aesthetics, Moving Camera Aesthetics, English Canadian Film, Le Cinema Quebecois, Experimental Film, The Art of Film Directors, Contemporary Film, History of Animated Film, Women in Film.

SPECIAL FACULTY OF FINE ARTS COURSES

Two FACULTY OF FINE ARTS COURSES OF INTEREST TO CINEMA STUDENTS (These cross-departmental courses count as Fine Arts electives outside of your area of concentration.)

1. FFAR A399/3 "Woman: Visual and Performing Arts"

   The course will be structured around a variety of class projects so that art-making as a discipline will be the means of research and understanding. We will consider style, form, materials and subject matter--aspects of art production which articulate personal sensibility. These will be explored in relation to the historical and social context of art, in

particular feminist art practice.

Enrollment in this course is open to female and male students interested in a multi-disciplinary approach to art-making. Emphasis will frequently be placed on process rather than product, with students working on both an individual and collaborative basis. As well, ideas and information from sources outside the class will be used as reinforcement or as a trigger for futher exploration. There will be exposure to slides, video, films, visitors, books, magazines, performances, and exhibitions concurrent with the class, as well as critical readings, which will be discussed and compared with issues raised in the students' work. (6 credits, no prerequisite).

2. FFAR B399/2 "Visual and Performing Arts in Canada in the 1980's."

A lecture/workshop course conceived to provide an interdisciplinary survey of the current situation in the visual and performing arts in Canada. The organization is thematic with examples being drawn from various areas (Painting, Sculpture, Printmaking, Fibres, Ceramics, Craft, Architecture, Design, Photography, Cinema, Video, Performance, Dance, Theatre, Music, Broadcasting, Art History, Art Education and Art Therapy). Issues addressed include: historical context; nationalism, regionalism and multi-culturalism, relationship with the state; educational institutions; cultural publications and criticism; mainstream and parallel cultural institutions; state funding institutions and private enterprise; artists and professional associations, and such interdisciplinary concerns as feminism, postmodernism, documentary.

Themes are covered through lectures, readings, workshops, screenings, field trips, and visiting experts (subject to budgetary aproval). (6 credits, no prerequisite.)

FILM PRODUCTION REMINDERS

Summer Filmmaking I: Film Studies students who want to take Filmmaking I are strongly encouraged to take the course during the summer. Marjorie Morton is keeping the permission lists for the summer Filmmaking I, as well as the list of students wanting to take Filmmaking I in September.

Students wanting to take Filmmaking I and planning to present their portfolios at the March Internal Transfer Interviews, do not need to see Prof. Morton before the Internal Transfer Interviews.

Advising: The general counselling meetings referred to in the registration information sheet on cinema programmes will be held

on the following dates:

Monday, March 10, 11:00a.m. in VA-114: All Filmmaking I students.

Friday, March 14, 4:30p.m. All 2nd year Filmmaking II and Studio I students.

Procedures and advice about selecting ancillary courses and Filmmaking courses will be discussed at these meetings. Individual appointments can be made with an advisor after these meetings if the student wants more information.